



America in Ireland in Invertebrate Structure.
2002 mixed media 24 x 17 x 4 1/2 in.

FOR IMMEDIATE RELEASE

JONATHAN CALLAN

New Work

February 21 – March 22, 2003

Opening reception, Friday February 21, 6 – 8 pm

Gallery Hours: Tuesday – Saturday, 10 – 6pm

Nicole Klagsbrun Gallery is pleased to present a new exhibition of work by London based artist **Jonathan Callan** opening on **February 21** through **March 22, 2003**.

A sculptor by training, Callan has always been interested in work that references the physicality of objects. In a recent conversation with Andrew Renton, and Edward Allington in London, Callan describes how the objects he alters are simply victims of whatever process he is playing with on a particular day. A discarded book or toy covering in the corner of his studio is suddenly transformed into a work of art as Callan cuts, scratches, folds and punches the surface until the original form is barely recognizable. "I'm very self-consciously treating almost every book as an object first and foremost...I almost don't care what the book is about. It's almost as if I'm interested in doing something to the book as an object to emphasize the fact that language is incapable of dealing with certain aspects of life."

Through his process, which often verges on the obsessive, Callan has developed a system of inquiry, which both drives the work and generates meaning. According to Allington, "he is responsible for his own methods, but not for the meanings, or at least not in their entirety as they are a consequence of his process." For the artist, this laborious method of deconstruction is not only a point of inquiry, but also "a fantastic way of setting a thing up where you know that every second has been dealt with, almost nothing has been wasted. The aspect of process I am interested in, I suppose, is how it might apply to my understanding of time."

The most intriguing and disturbing facet of Callan's exhibition is a series of children's toys injected with silicon and an accompanying video that documents their transformation. Using toys that are loaded with cultural and historical content, one watches as Tigger and Winnie the Pooh are morphed into eerie shapes and forms. By altering these objects Callan is not only deconstructing them physically but questioning our hardened preconceptions that we will only truly understand an object if we grasp its historical and cultural content. It is this relationship of disembodied knowledge to embodied experience and materiality that Callan is ultimately interested in.

Jonathan Callan's work was the subject of a major survey exhibition at The New Art Gallery in Walsall, England this past fall, titled Interference: Jonathan Callan (catalogues are available).

For more information, please contact the gallery at:

1.212-243-3335 or email: gallery@nicoleklagsbrun.com